

SEARCHING FOR A FORM OF NOVEL: E. BULWER-LYTTON'S PELHAM AND A. PUSHKIN'S DRAFTS BULWER'S PELHAM AND PUSHKIN'S DRAFTS

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ABSTRACT

The article deals with the problem of A.S. Pushkin's (the Russian poet and writer) attempt at writing a novel based on E. Bulwer-Lytton's idea of a young man's image depicted in his novel *Pelham, or the Adventure of a Gentleman*. Pushkin's draft shows his creative process and search for a new hero as well as new genre for his writing. Orientation towards Bulwer-Lytton's novel could give Pushkin an opportunity to reflect all the strata of Russian society in a manner that let him deal with the moral and ethical issues of interest to him. All borrowings had passed through the Russian writer's creative process that made Bulwer-Lytton's influence rather distinctive and intermediary. Pushkin did not try to conceal the orientation towards Bulwer-Lytton. The want for it was realized by him and, hence, it was in the English novel presenting yesterday for the Russian literature where Pushkin saw tomorrow of the Russian novel.

Key words: E. Bulwer-Lytton, A.S. Pushkin, Russian Pelham, influence, orientation, genre

1. INTRODUCTION

The name of English writer E. Bulwer-Lytton is not very well known to contemporary Russian readers as are the names of his countrymen Charles Dickens, William Thackeray, and Charlotte Bronte [1]. But in the 19-th century he was extremely popular in Russia: his novels were promptly translated into Russian and discussed on the pages of Russian periodicals by critics. Some Russian authors were influenced by the definite works of Bulwer-Lytton, [2] for example, Russian poet and writer Alexander Pushkin

Pelham, or the Adventure of a Gentleman was written by E. Bulwer-Lytton in 1828. This was the second work of the writer after his novel, *Falkland*, which enjoyed widespread popularity and played a definite role in the development of English literature. The 1820's – the beginning of Bulwer-Lytton's literary career – were a complex period of transition from romanticism to realism in English literature. These transitions were reflected in *Pelham*, where one can find the traits of romanticism and even sentimentalism, but at the same time realistic features are quite obvious in it.

Eventually, his novel *Pelham* was an innovative and original writing as it was written four years later after G. Byron's death, but the fashion for Byronic hero was popular among the English youth. They pretended to be disappointed, skeptic, and pessimistic. Later on this phenomenon was given the name "world-weariness" or "Weltschmerz". In his novel Bulwer-Lytton tried, in his own words, "to put an end to the Satanic mania, to turn the thoughts and ambition of young gentlemen without neckcloths, and young clerks who were sallow, from playing the Corsar, and boasting that they were villains" [3]. Bulwer-Lytton presented a new type of hero – a hero of his time. The writer made the main character a young man capable of enjoying life and learning its lessons without disappointment and pessimism. Though there is a Byronic personage in the novel, he is presented in unattractive way: those features that were advantageous in Byron's writing looked like weaknesses in Bulwer-Lytton's hero, Glanville.

In addition, in his preface for the second edition of the novel, the writer explains his approach to the narration in his writing: "It is beautiful part in the economy of this world, that nothing is without its use, every weed in the great thoroughfares of life has a honey, which Observation can easily extract, and we may glean no unimportant wisdom from Folly itself" [4]. Thus, the author defined the main goal in his work, namely, to have an analytical attitude towards reality and depict the events of everyday life. In fact, it was one of the first attempts in the English literature to depict various strata of society realistically, presenting in the centre of the novel not an extraordinary personality standing over the society, but its typical characters comprising a combination of ambivalent traits.

Similar realistic processes in Russian literature were a reason for heightened attention to *Pelham*. Though the novel was translated into Russian nearly three decades after it had been written, it was read in original form and in French by Moscow and St. Petersburg intelligentsia just after its release. It was discussed in the pages of the most popular magazines of the time (such as *Telescope*, *Moscow Telegraph* (*Moskovskiy Telegraf*), *Library for Reading* (*Biblioteka dlya Chteniya*)) and was, in general, positively perceived by the Russian critics.

It is not accidental that this work had a rather profound impact on Russian literature. This can be shown by A. S. Pushkin's rough draft called *The Russian Pelham* (1834) (according to Pushkin's notes), which he meant to be the beginning of a large literary work. It consisted of the novel's beginning and four drafts.

2. COMPARATIVE ANALYSIS

In spite of significant contributions made by Pushkin's draft for the development of Russian prose, it remained hidden from scholars' attention. At the end of the 19-th century, the article by S. M. Povarin [5] dealt with these drafts, in which the scholar did not recognize any similarities in the images of English and Russian heroes as well as any possible impact on Pushkin's writing. It was in the 1960-70's when these drafts were examined more thoroughly and mostly in connection with Pushkin's other unfinished drafts as well as in the context of his entire writings. Russian literary scholars such as N. L. Stepanov [6], V. F. Pereverzev [7], A. V. Chicherin [8] considered *The Russian Pelham* an integral part of the Russian literary

development having its adherents include such authors as I. Turgenev, F. Dostoyevsky, and L. Tolstoy. Many scholars defined E. Bulwer-Lytton's novel as a work of the literary transition period. Some of them underestimate its influence on Pushkin's writing, such as Stepanov, Pereverzev, whereas A. V. Chicherin underlines that Pushkin was attracted to Bulwer-Lytton's writing "не только как романист, но и как теоретик романа" [9, p.113] ("not only as a novelist, but also as a literary theorist"), hence, discovering the deeper relationship between the two works.

In the last decades of the 20-th century, Pushkin's writing was paid attention to by the researchers N. N. Petrunina [10] and P. Debreczeni [11]. They analyzed Pushkin's course of development as a writer, in particular, establishing the links with his other works (*The Caucasian Novel*, *The Captain's Daughter*), but at the same time trying to reduce Bulwer-Lytton's influence.

So, it must be noted that Bulwer-Lytton's influence on Pushkin's writing has not been investigated in detail yet and still needs to be theoretically interpreted. The promising way to approach the problem is in the intertextual analysis of the two literary texts – *The Russian Pelham* and *Pelham, or the Adventure of a Gentleman*. This analysis may reveal their similarities at different levels of narration.

Judging by the notes available to us, Pushkin wanted to present a picture of St. Petersburg's society in the 1810's. The draft was undoubtedly oriented towards Bulwer-Lytton's novel about English society of approximately the same period. In this respect, a serious problem is the nature of Pushkin's perception of the English author in the unfinished novel *The Russian Pelham*. Without claiming to solve all these problems we are going to dwell just on some levels of the intertextual relationships: genre, characters and conflict. It is on these levels that a specific type of intercultural link between the two texts is expressed most of all.

According to G. M. Fridlender's

[...] в годы, когда то или иное крупное литературное явление формируется или переживает период внутренней ломки, художественные замыслы, не получившие завершения, но таившие в себе для своего времени зерно нового, иногда не менее, а даже более важны для понимания общих тенденций литературного развития, чем законченные произведения, задуманные и осуществленные в рамках традиционной, исторически изжившей себя художественной системы (265)[12].

[...] in the years when some significant literary phenomenon is being formed or goes through a period of internal transformation, artistic projects uncompleted but containing the new bud for their time, are sometimes not less or even more important for understanding general tendencies of literary development than completed works, born and performed in the framework of traditional, historically obsolete artistic system). This quote supports the significance of Pushkin's drafts.

Pushkin is known to be keenly interested in the works of Bulwer-Lytton. The evidence of this may be seen in the large number of his books in English and French contained in Pushkin's library, among which may be found *Pelham*. Anna P. Kern (who played a significant role in Pushkin's life) confirmed this interest in her letter to P. V. Annenkov, Pushkin's biographer: "Теперь я себе припомнила несколько его суждений о романах: он очень любил Бульвера, ситировал некоторые фразы из "Пелама" в то время, когда его читал [13] (346) ("Now I remember some of [Pushkin's] judgments about novels: he liked Bulwer very much, quoted some phrases from 'Pelham' when reading it"). Pushkin was likely to read the novel by Bulwer-Lytton just after its publishing in England.

Pelham's name has earlier been mentioned by Pushkin in The Novel in Letters (1829) where it refers to an English woman – Lady Pelham. It is interesting that we find here a discourse of some heroines about "an original novel" that could be correlated with the future scheme of the Russian writer: "Полно ему тратить ум в разговорах с англичанками! Пусть он по старой канве вышьет новые узоры и представит нам в маленькой раме картину света и людей, которых он так хорошо знает" [14] (67) ("Enough for him to waste his mind talking to English women! Let him embroider new patterns on the old canvas and present us a picture of society and people whom he knows so well in a small frame"). It is curious that Pushkin uses Pelham's name and the possibility of creation of the new work "on the old canvas" in the same context. As early as 1829, the writer was apparently thinking about the creation of a prosaic novel presenting "a picture of society and people". Perhaps some elements of the plot and separate motifs worked out in the novel in verse Eugenij Oegin were seen as "the old canvas", on which Pushkin was going to "embroider new patterns" guided by a separate genre and plot reminiscent of the English novels. This is supported by the lines from Eugenij Oegin: "Тогда роман на старый лад / Займет веселый мой закам". ("a novel on the established line / may then amuse my glad decline". [15]

Even in *Eugenij Oegin*, "Pushkin tried to write 'reality itself', and show the rift that it and the plots of popular novel" where "the relatively simple and largely uneventful plot rests on a highly complex network of intertextual relations with a range of literary periods and genres, addressing the complex questions of the relationship between literature and life, demands of a culture, and individual desire for a meaningful life" [16]. Like Bulwer-Lytton, Pushkin's "novel <*Eugenij Oegin*> represents a breakdown in the romantic form, in which vestiges of the romantic framework are preserved as well as deconstructed, resulting in a new artistic form focused on authorship as its main subject" [17].

Pelham's name was also given to a character of Pushkin's later work *The Caucasian Novel* (1831), i.e. the idea of Russian Pelham's image does not fade, but on the contrary strengthens in Pushkin's mind. By 1831, the writer has finished *Eugenij Oegin* where he presented a panorama of society portraying the main characters using depth psychology and posing the central problems of the epoch. However, the development of the Russian literature in the 1830's demanded creating a prosaic work with a wide scope of complex contemporary problems, with an epic picture of the world and mankind. The novel in verse could not solve such problems. Pushkin was persistently searching for new genre forms, some of which were found in European novels, including Bulwer-Lytton's *Pelham*. Paul Debreczeni explains this by the development of Russian literary market demands: "Although Pushkin's narrative poems of the early 1820's fetched handsome royalties, it was clear even at the time that, in the literary market, the future belonged to prose fiction" [18]

The influence of Bulwer-Lytton on Pushkin's *The Russian Pelham* with the focus on genre is a fact that most scholars consider to be indisputable (P. V. Annenkov, S. I. Povarnin, A. V. Chicherin, and others). Pushkin's interest in Bulwer-Lytton's hero as well as his rendering of society manifests itself, first of all, in the theme of Pushkin's designed novel. Judging by the notes, some of the central issues in Pushkin's novel were love, family relations, crime and punishment, fate, and upper class moral. A set of issues is also explained by Pushkin's particular concernment in psychology and esthetical problems. Pushkin wanted to combine readers' entertainment (which Bulwer-Lytton cared about) with eternal literary themes,

which he strived to fill with modern, nationally specific material describing contemporary Russian society. Besides, the theme of the draft is sure to be determined by the genre of manners novel.

Both Bulwer-Lytton's novel and the beginning of Pushkin's novel are written in the genre of the novel of manners. In case with Pushkin, this was not accidental and its explanation is found in the picture of the Russian prose in the 1830's. Pushkin described it in the following way: "Оригинальные романы, имевшие у нас наиболее успеха, принадлежат к роду нравоописательных и исторических. Лесажи и Вальтер Скотт служили им образцами, а не Бальзак и не Жюль Жанен" [19] (405) ("The original novels, having a great success to us, belong to the type of manner or historical novel. Le Sage and Walter Scott served as examples to them, but neither Balzac nor Jules Janin"). During 1833-1836, Pushkin was working on the historical novel *The Captain's Daughter* as well as developing several other works in the genre of manners. *The Russian Pelham* was supposed to be with the broadest coverage.

An essential point here is that Russian novels about morals had native roots, apart from borrowed themes. This genre appeared in the first half of the 18-th century based on Western novel translations; however, the first attempts to describe everyday life and the morals of Russians had been made even earlier. Such attempts were made by Fyodor A. Emin, in whose writings one can see his struggle to repel the borrowed forms and bring popular plots to Russia. In Russia, the development of the novel of manners marked a strong departure from previous genres of adventure or satire.

Moral novels gravitated towards fashionable prose presented by a type of social-psychological novel. The source for it was adventure novels of the 18-th century which attained its moral trends in the 19-th century. The latter was presented in the Russian literature by V. N. Narezhny, F. V. Bulgarin, A. V. Izmaylov. An example of this genre modification was Bulgarin's novel *Ivan Vyzhigin* (1829), achieving widespread readership in Russia. Its success served as a reason for publishing other, less remarkable novels. This created a tendency to depict the morals of Russian reality including its education and upbringing, various social circles, and strata. The distinguishing feature of adventure or satirical works was a plot structure that precluded the development of character and treatment of complex social issues: Vyzhigin, after passing through all the varieties of fortune, still remains a right-minded fellow citizen.

Taking an active part in the development of Russian prose, Pushkin could not withstand the dominance of literary garbage. He discarded not only the conservative direction presented by the previously mentioned novels, but also the methods and approaches of the narration. His point of view was reflected in his epigrams and critical articles, where the writer spoke strongly against the new Russian heroes. Pushkin was dissatisfied with streamline jobations and the authors' simplified concepts.

In this respect, E. Bulwer-Lytton's novel seems to have met all of Pushkin's requirements. It gave Pushkin an opportunity to reflect all the strata of Russian society in a manner that let him deal with the moral and ethical issues of interest to him. It allowed him to describe the contemporary changes in Russian society by depicting typical representatives of it and, in this way, comprehends the processes taking place in Russian society. According to J. Bayley,

"In *A Russian Pelham* [Pushkin] had evidently intended to transpose the theme of Bulwer-Lytton's *Pelham: Or the Adventures of a Gentleman*. In all fictional fragments – none of each is longer than a few pages – we see Pushkin experimenting with forms immediately related to his life in the capital and the social world in which he moved. Whether he would successfully have developed any into full-scale novel it is impossible to say, but it seems more likely that he might have hit on the form of the 'novel as story', concentrated, pointed, and carrying the fullest suggestion of a complex social background established in the dialogues and description of the opening lines" [20].

It is of interest that Bulwer-Lytton, in his preface to *Pelham*, also described the genre of his work in a way that partially coincides with that of Pushkin: "Of the two principle species, the Narrative and Dramatic, I choose for *Pelham* my model in the former <...> examples equally illustrious in the narrative form of romance to be found in Smollet, Fielding and Le Sage" [21], which showed the origins of *Pelham* genre and - through Bulwer-Lytton - of *The Russian Pelham*.

The original drafts of *The Russian Pelham* show that Bulwer-Lytton's novel influenced Pushkin because the adventure was also very significant for him in order to attract readers. This is especially true because mass readership started to appear in Russia during the mid 1830's. Pushkin made wide use of the adventure elements in almost all of his works of that decade ('Dubrovsky', 'The Tales of Belkin', *The Captain's Daughter*). But, the writer's main purpose was the creation of a realistic character that is distinguished by ethical complexity.

Choosing a hero for his writing and orienting this character towards Bulwer-Lytton, Pushkin was governed by the fact that

"[...] дворянство было не только господствующим классом, определявшим общественный порядок в целом, но и лице своих передовых представителей носителем культурных и исторических традиций нации, выразителем прогрессивного общественного мнения" [...] и, соответственно, "повесть на современную тему становилась произведением о дворянском герое" [22] (100)

"[...] the nobility was not only a ruling class defining the social order in general, but also, in its leading representatives, a bearer of national cultural and historical traditions, a spokesman of progressive public opinion", and, consequently, "a story on contemporary issues became a writing about a noble hero".

In this respect, Yu. G. Oksman's statement seems to be quite convincing. He thought that the image of the English nobleman Pelham gave an impulse to Pushkin to create a similar character:

"Связывая свой роман с романом Эдуарда Бульвера 'Пелэм, или Приключения джентльмена', Пушкин, вероятно, имел в виду типическую близость своих героев центральным персонажам 'Пелэма' и учитывал характерные для последнего методы использования 'живой натуры', перенесение в роман исторически примечательных лиц современного ему светского общества" [23] (931-932).

"Orienting his novel to Edward Bulwer's novel '*Pelham, or the Adventure of a Gentleman*', Pushkin was likely to have in mind typological similarity of his heroes with the central characters in *Pelham* and took into account techniques of using 'living model' typical for the former, introducing historically remarkable persons of his contemporary high society to the novel".

However, one can suggest that the choice of the aristocratic origin for the hero of *Russian Pelham* was one of the reasons for its remaining unfinished. Simultaneously, one more literary trait was of great significance and no small importance for the Russian prose: the authors of the 1830's were searching for their heroes in the other social strata. This resulted in the democratization of literature. As R. V. Iyezuitova states, "Поиски героя – носителя высоких романтических идеалов – ведутся в это время и в другой социально-бытовой и культурно-исторической среде" [24] (102) ("The search for a hero - a bearer of high romantic ideals - was performed at that time in other social and cultural-historical environments"). Pushkin chose heroes of base blood for his writings of that period as well (*Dubrovsky*, *The Bronze Horseman*, *The Queen of Spade*). But the works in which noblemen participate appeared to be unfinished (*The Novel in Letters*, *Egyptian Nights*, and others).

The image of a young man of high blood and aristocratic upbringing opposing to society was really interesting for Pushkin in the middle of the 1830's. As early as in *Eugenij Onegin* Pushkin developed a character distinguished by extraordinary abilities, analytical view at society, but, at the same time, inclined to egotism that defined his conflict with society. Such a hero type is known to be called "a superfluous man" ('lishniy chelovek') several decades later. In J. Edmond's opinion, "the main characters in *Onegin* are not mere parodies. Their genre-bound behaviour and attitudes are given in complex psychological explanation: they suffer from delusions, caused by the literature they read and, in Lenskii's case, write" [25].

Pushkin found such an image on Bulwer-Lytton's *Pelham* pages. Here we see a young aristocrat who has unlimited possibilities. Although he can develop his personality, in reality, he cannot find himself. Comparing Bulwer-Lytton's Pelham and the Russian Pelham one can see not only the fundamental resemblance, but also the fundamental difference. For the Russian character comprehension of his sinfulness and, alienation from society does not come easily. The author underlines the tragic fate of an outstanding personality peculiar to the progressive people of the time in connection with the post-Decembrists' atmosphere. Pushkin stresses the hero's self-discovery as a sign of the awakening personality of a man who is not only morally free but also ready to accept the responsibility for his choices. In contrast, Bulwer-Lytton's character is living an easy life and gaining experiences but not suffering disappointments. He participates in the social and political affairs described in the novel and communicates with the representatives of different social circles with pleasure.

Both authors introduced the characters' development into their story as one of the most important reasons for their character's development. This is based on the idea that a man's development is dependent upon his era, environment, and education. The childhood of both heroes is influenced by family discord stemming from the hypocritical relationships of their parents. Thus, the conflict with society of either character is rooted in family discord. Bulwer-Lytton's Pelham speaks of his parents in a contemptuous manner. He displays a degree of cynicism revealing the complicated family relationships of Pelham. Here is his opinion about his mother's dependence on the public verdict: "the very desire of supremacy in ton, gave (God forgive my final impiety!) a sort of demi-vulgarism to her ideas; for they who live wholly for the opinion of others, always want that self-dignity which alone confers a high cast upon the sentiments; and the most really unexceptionable in mode, are frequently the least genuinely patrician in mind" [26]. Pelham shows the ambivalent feelings towards his mother: Pelham loves his mother, but he cannot accept her insincerity and materialism.

In Pushkin's work we find similar complicated feelings of the hero for his father: "Отец конечно меня любил, но вовсе обо мне не беспокоился и оставил меня на попечение французов, которых беспрестанно принимали и отпускали" [27] (596) ("father certainly loved me, but did not take care of me at all and I was left to the French teachers' care, who were constantly being hired and discharged"). In this respect, some scholars see the parallels with the author's biography: "the leading discourse in [Pushkin's] biographies is that Pushkin's suffering was based on the fact that he was an unloved child, abandoned by his parents, who preferred the public life to the company of their child" [28]. The central conflict of his novel was supposed to be between Pelymov and his brother. It would be developed in the course of novel: the brother would play a role of an antipode who slanders and perjures the name of the protagonist.

Considering the parallels in character development, the education of both heroes is similar. In both cases the education is claimed to be elite, but gives nothing to the young minds. Russian Pelham recalls his years of study in this way: "Вольное университетское учение принесло мне более пользы, чем домашние уроки, но вообще выучился я порядочно только фехтованию и деланию пунша" (596) ("From the free University study I derived more benefit than from home lessons, but generally speaking I have learnt properly only to fence and to make punch"). Similar remarks are made by the English character about his education: "so of everything which relates to English literature, English laws, English history <...> you have the same right to suppose that I was, at the age of eighteen, when I left Eton, in the profoundest ignorance" [29].

Both heroes received real life lessons when they left the university. After leaving the university, the English Pelham hides his wit behind a mask of carelessness and mirth. The mask is needed for the character to realize his ambitious plan, being accepted in society. He honestly confesses to the reader, "On entering Paris I had resolved to set up 'a character'; for I am always of an ambitious nature, and desirous of being distinguished from the ordinary herd. After various cogitations as to the particular one I should assume, I thought nothing appeared more likely to be remarkable among men, and therefore pleasing to women, than an egregious coxcomb" [30]. The words indicate his alienation from society. Without the mask he would hardly be accepted or understood by the world.

The Russian character does not possess such hypocrisy and according to the drafts he "входит в большой свет наскуча им вдается в дурное общество" [31] (796) ("appeared in the world and getting quickly bored of it joined the bad society"), thus expressing an objection against the terms of society. Having made a great deal of light-minded actions, he did not degenerate morally and when it was necessary he had enough nobility to refuse from "false game". Nevertheless, Pushkin does not remove the adventure from his drafts, but transfers it from draft to draft changing its significance. However, the adventure in *Russian Pelham* loses its purely entertaining sense and becomes a form of trial for the hero, a stage of self-enrichment. Beginning from the first draft Pushkin develops several plotlines connected with adventure in this or that way: "Брат его, в игре получает пощечину, дуэль, брат его струсил" [32] (796) ("His brother was slapped in his face in the game, duel, his brother turned a cowered"), "Орлов уводит девушку. Ее несчастное положение" [33] (796) ("Orlov stole a girl. Her miserable circumstance"). "Федор Орлов доходит до разбойничества. Пелам сын confident. Он свидетель нападения" [34] (796) ("Fedor Orlov got to robbery. Pelham son confident. He was a witness of assailing"). In his second draft, Pushkin writes: "В обществе актрис и литераторов встречает Ф. Орлова и с ним дружит, отказывается от игры на верное, помогает ему увести девушку" [35] (797) ("In a society of actresses and men of letters he met F. Orlov and made friends with him, refuses game, perhaps, helped him to steal the girl"); "Дуэль Ф. Орлова с дворянским братом Пелама"; "Орлов доходит до нищеты <...>. Разбой. Донос. Суд. Тайный неприятель <...>. Он освобожден по

покровительству Алексея Орлова и выслан из города <...>. Ф. Орлов пойман в разбое, Пелам оправдан" [36] (797) ("F. Orlov's duel with Pelham's cousin; Orlov was reduced to indigence <...>. Robbery. Denouncement. Trail. Secret enemy <...>. He was released under Alexey Orlov's protection and sent away from the city <...>. F. Orlov was caught in the robbery, Pelham was declared not guilty <...>"). In the third draft, the adventure element is strengthened. Nearly the whole story of Fedor Orlov is a detective line: "Он влюбляется в бедную девушку, увозит ее: первые годы роскошные, впадает в бедность, cherche des distractions chez ses premieres maîtresses, duient escroc et duelliste. Доходит до разбойничества, зарезывает Щепочкина; застреливается (или исчезает)" [37] (796) ("He fell in love with (a/the?) poor girl, stole her: first years were luxurious, then Orlov was reduced to indigence, cherche des distractions chez ses premieres maîtresses, duient escroc et duelliste. Got into robbery, stabbed Shchepochkin; shot himself (or disappeared)"). Pelymov's story is also told with strengthening the adventure elements: "Он знакомится с Ф. Орловым dans la mauvaise société, помогает ему увести девушку, отказывается от фальшивой игры, на дуэли секундантом у него. Узнает от него о убийстве Щепочкина, devient l'exécuteur testamentaire de Федор Орлов, попадает в подозрение" [38] (797-798) ("He got acquainted with F. Orlov dans la mauvaise société, helped him to steal a girl, refused the false game, was at the duel as his second. He learns about Shchepochkin's death from him, - devient l'exécuteur testamentaire de*** Fedor Orlov, fell under suspicion <...>"). Only in the last draft is the adventure element minimized, but not removed; it is incorporated only in two points of the draft: "VII. Паровой et son duel. V. Assassinat" [39] (799) ("VII. Parovoy et son duel. V. Assassinat").

A typical feature of Pushkin's drafts was a duel motif that varied and transferred from plan to plan. It is not an accident in Pushkin's writing. In the 1830's, duels were not only a way of having it out but also a test of honour and dignity for Russian nobleman. Yuriy M. Lotman distinguishes another peculiarity of this phenomenon: "Дуэль с ее строгим ритуалом, представляющая целостное театрализованное действие – жертвоприношение ради чести, обладает строгим сценарием. Как всякий жесткий ритуал, она лишает участников индивидуальной воли" [40] (536) ("Duel is a strict ritual, presenting a cohesive theatrical performance – a sacrifice for the sake of honour has its regulated scene. As with any strict ritual, it fatigues the participants"). Pushkin was particularly interested in this concept since similar tests were known to have taken place in the life of the writer. These same events happen in the stories of his protagonists.

In the English novel, a duel also occurs. Moreover, participating in the duel personally, Pelham explains it in the following way: "It is true that I fought a tradesman. His rank in life made such an action perfectly gratuitous on my part, and to many people perhaps perfectly unpardonable. The following was, however, my view of the question: In striking him I had placed myself on his level; if I did so in order to insult him, I had a right also to do it in order to give him the only atonement in my power" [41]. Bulwer-Lytton raises the problem of his hero's democratic relation to simple folks. Pelham gives the opportunity for a common tradesman to defend his dignity. The tradesman is able to participate in a duel with a nobleman on equal terms.

Thus, keeping the motif of duels and other adventure plot lines, Pushkin was not likely to intend to turn them down, as they did not contradict his novel's general idea.

Both authors introduce their protagonists into different social circles showing their alienation to this or that group, deepening the gap between them and the world. The groups are similar in the English and Russian novels: fashionable society, theatre and literary circles, "bad society", and progressive representatives. Also, the real representatives of the diverse sections of society are depicted in both novels. In Bulwer's novel, there are many allusions to real (leaders?) of the time that contemporary readers could have easily guessed.

In Pushkin's drafts, persons who lived in Moscow and St.Petersburg during the 1810's and had a reputation were named. Thus, Alexander Shakhovskoy, Alexander Griboyedov, and Avdotiya Istomina were connected to the theatre circles. Fedor Orlov and Petr Zavadovsky were connected to "the bad society", Nikolay Mordvinov represented the liberal circles. "A society of clever" which alluded to the Decembrists was mentioned by Pushkin as well.

3. CONCLUSION

As V. M. Zhirmunsky states,

"[...] всякое литературное влияние связано с социальной трансформацией заимствованного образа, под которой мы понимаем его творческую переработку и приспособление к тем общественным условиям, которые являются предпосылкой взаимодействия, в особенности национального характера на данном этапе общественного развития, к национальной литературной традиции, творческой индивидуальности заимствующего писателя (75)" [42]

"Any literary phenomenon is connected with the social transformation of a borrowed image, under which we mean its treatment and adaptation to those social conditions that serve as a prerequisite for interaction, particularly, of the national character with the national literary tradition, and artistic individuality of a borrowing author at the given stage of social development".

The influence of E. Bulwer-Lytton on Pushkin was undoubted first of all on the level of genre. Besides, Pushkin was attracted by the type of character, conflict, and the ways to create a real picture of society presented in *Pelham, or the Adventure of a Gentleman*. The influence was not only multi-leveled, but also had multiple complexities: all the English concepts passed through the creative process of Pushkin that made Bulwer-Lytton's influence rather indistinctive. As a matter of fact, the literary views of Bulwer-Lytton and Pushkin were quite distinct. There were deep differences in aesthetic positions between them. On the one hand, it seems to be natural to identify Bulwer-Lytton's novel with the traditions of mass literature. Pushkin is considered to be the founder of Russian classical novels. On the other hand, Pushkin did not try to conceal his fascination with Bulwer-Lytton. In his drafts he realized his desire for building an original Russian novel determining the perspectives for development of the Russian prose.

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